

Hitchcock Still Is Eerie But on a Lesser Scale

'Shadow of a Doubt' Reveals Master
Operating on a Restricted Basis
In Field of Charming Crime

By JAY CARMODY.

War has cut the scope of Alfred Hitchcock, the movie suspense specialist, who has made a career of seeing how taut he could stretch the nerves of the people. He no longer has continents to play with, or frontiers, mountain passes, and those long, speeding trains which used to add such terror and pace to his stories. Hitchcock has been curtailed, as artist, not as man, but it is not as bad as you might think. He still has those aristocratic, clever, psychopathic killers as the central figures of his pictures. With the one in "Shadow of a Doubt," which opened at Keith's yesterday, he does very well indeed. Not on the old scale, mind you, as nothing is on the old scale, but well enough to prove that he still can come closer than any one else to making a Hitchcock picture.

Hitchcock's latest melodrama is so tight in locale that that quality alone contributes to its suspense. It is such a strange element in a simple work—a story set in a small, average family home in a small California city—that you sit there waiting for the moment when it shall spill all over the map. The confinement becomes part of the eeriness which surrounds Teresa Wright, Joseph Cotten and the others who participate in the latest of the murders which Hitchcock has made so gay, charming and witty all these years.

Three prominent creative minds went into the writing of "Shadow of a Doubt." They were those of Thornton Wilder, Sally Benson and Alma Reville (Mrs. Hitchcock). The hero they concocted is a handsome, urbane, joking young man who has a spiritual misery which he alleviates by hating rich widows. Why rich widows should annoy him so much is beyond both us and them, but when he thinks of them sitting there at a bridge table, bored, he

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**POOR EYESIGHT
is SABOTAGE**
As we say, it is a curtailed Hitchcock, but still recognizably the one who tops the lot in artful melodrama.
Uncle Sam, Walt Disney and the newsreel men contribute the minor items which complete the bill.

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Where and When
Current Theater Attractions
and Time of Showing
Stage.
National—"Priorities of 1942," musical revue of the Shuberts: Tonight at 8:30.
Screen.
Capitol—"The Crystal Ball," Paulette Goddard as the gayer: 11 a.m., 1:50, 4:35, 7:25 and 10:10 p.m. Stage shows: 12:50, 3:30, 6:20 and 9:15 p.m.
Columbia—"Meanest Man in the World," Jack Benny, noisier: 11:35 a.m., 1:20, 3:05, 4:50, 6:35, 8:20 and 10:10 p.m. Stage shows: 1:30, 3:50, 6:40 and 9:30 p.m.
Keith's—"Shadow of a Doubt," thrills by Hitchcock: 11:15 a.m., 1:25, 3:25, 5:30, 7:30 and 9:40 p.m.
Little—"Our Town," Thomas Mitchell in the Wilder story: 11 a.m., 1:05, 3:15, 5:25, 7:30 and 9:45 p.m.
Metropolitan—"Yankee Doodle Dandy," biography of George M. Cohan: 11:25 a.m., 2:40, 7:05 and 9:35 p.m.
Palace—"Random Harvest," Hilton's love idyll on the screen: 11:05 a.m., 1:45, 4:20, 7 and 9:40 p.m.
Pix—"Lost Horizon," Ronald Colman in Shangri-La: 2:35, 6:35 and 9:30 p.m.
Trans-Lux—News and shorts. Continuous from 10 a.m.

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"MEANEST MAN IN THE WORLD"
MARCH OF TIME Orchestra & Victory



RELATIVELY CONFUSING—Jimmy Cagney chats with Jeanne Cagney. Mr. Cagney wears the beard and wig for the sequence "Yankee Doodle Dandy," in which he plays the role of his mother's father in a skit of vaudeville's Four Cohans. Miss Cagney impersonating Mr. Cagney's cinema sister, Josie Cohan, is of course the actor's real-life sister. At any rate the film moved into the Metropolitan today.

Kay Francis' Stock Rises

That Extensive Jaunt to the Battlefronts
Apparently Has Opened Many Eyes

By SHEILAH GRAHAM.
HOLLYWOOD.
Maria Montez has a new heart-throb—Pierre Aumont. They make a good-looking, if slightly vocal, couple, with Maria doing most of the talking. Kay Francis back in town and getting a rush from the people who matter here. Her jaunt to London and Africa has raised her stock sky-high, and she can now take her pick of several choice movies. But that's not the reason why Kay went abroad. Her motives were patriotic. All the same there are several fading film stars I know who could do worse than follow the example of Miss Francis. Freddie Bartholomew has denied romance rumors with Rita Quigley, but she was the only girl Freddie saw on his recent visit to town (caused by the latest of his lawsuits). By the way, the loneliest woman in town is surely Aunt Cissie Bartholomew who, until Freddie went into the Army, had lived under the same roof with him since he was 2 years old.

I never knew the glamor boys had such a variety of ailments until they had to break down and tell the truth to the draft boards. Mickey Rooney's fluttery heart and high blood pressure is something I did not suspect before. And George Raft's asthma came as a surprise. (George is 47 and too old anyway.) Neither was I aware of the fact that wonder boy Orson Welles had fallen arches, plus a brace for his back, necessary since he tumbled down a flight of stairs for his big scene in "CHITRA." They wanted to give him a stunt man for the more hazardous moments, but Orson yelled, "No," and now he will have a weak back for the rest of his life. However, he soon reports to Uncle Sam but for limited service only. Alan Ladd has a respiratory complaint, which is why he cannot get further than Government shorts at the Hal Roach Studio. Charles Vidor tells me that he did not know he was divorced by Karen Morley until he read about it in the newspapers, but he must have been expecting it. Charles has a year to wait before he can marry Evelyn Keyes, and almost anything can happen in a Hollywood year. In fact, if Dolores Del Rio had not had to wait a year for her divorce to be final, she would now be Mrs. Orson Welles. The romance cooled just before she was legally free to wed. Betty Grable's dressing room is crammed with flowers. "From George Raft?" asks an inquiring reporter. "No," replies Betty, and then laughs. "I guess he's getting too used to me. Betty is still getting up at 5:30 in the morning for her film job and dancing with the boys at the canteen until 12 midnight. It must be wonderful to have that sort of vitality.

George Sanders breaks down to admit that his favorite actress is Ingrid Bergman, and when asked why, he replies, "Because she looks so respectable!" His favorite role, he continues, would be to play an invalid where he could be in bed all through the picture. He may write a story for himself with just such a part. He is now playing with his real life father in "Appointment in Berlin." "Mother would be in it, too," he flips, "but there's no part for her." He is pressed for details of his role—he is wearing an RAF uniform. "Heroes and all that, you know," replies George. "I disgrace the uniform, but everything is all right at the end, and I get the V. C. after my death." At the particular moment of our conversation, he is watching the posthumous award being given to his father, Sanders, sr., is nervous as a kitten for this, his first movie role. "Why

Rembrandt' Listed
The second portion of the United Nations Film Festival sponsored by the USO and the Jewish Community Center will open Wednesday night with a program honoring the people of the Netherlands. "Rembrandt," starring Charles Laughton, will be shown, while Baron van Boetzelaer is scheduled to speak. The program takes place at the Center, Sixteenth and Que streets N.W.

Cummings Ready
Irving Cummings, who directed "Louisiana Purchase," outstanding box-office success, soon will return to Paramount to direct "Salty O'Rourke," it was announced today. This is an original story by Milton Holmes, who is working with Earl Baldwin on the screen play.

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Another Jaded Crystal Ball

The Film, 'Crystal Ball,' at the Capitol
Applies an Old Comedy-Romance Theme

By J. W. STEFF.
"The Crystal Ball," not a large-budget motion picture, will not be selected the "sleeper" of 1943. It should not be considered a bet even for sleep-inducer of the year, although it has certain distinct possibilities along that line. The Capitol feature for this week at least offers Ray Millard and Paulette Goddard, who makes a nice pin-up girl in any military camp. As for the effect of the film's incidental—it is surely incidental—content: it is the same as that of a shiny bauble from the leftover counter of Woolworth's.

The producers once again have subscribed to the formula that somehow synthesizes comedy-romance with slyly. This formula runs: A couple of stars, sophistication in varying lesser degrees, and any kind of activity which might manage to draw giggles out of an audience. There may be bright lines, if the script writers are capable of them, and an attempt to establish humorous situations as they may pertain to the male-female triangle; or a touch of slapstick may be larded in for good measure, should the rest not come off so well even for the producers' tastes. The finished product is as indiscriminate as the formula sounds, primarily because no one seems to give a hang whether the ingredients take a definite shape or merely float around, so long as they are isolated or not, get their giggles. It is these scattered noises which keep most of the theater patrons awake during "Crystal Ball."

This comedy-romance characteristically is glossy. Its inhabitants are well-heeled people who live in well-appointed surroundings, such as a lawyer's office and Park avenue hostilities. Their dialogue is a vague approximation of S. N. Behrman, except that it is never clever, but blithely cute and foolish. Incidents verge on the slapstick all the way through, up to and including the traditional waiter shoving his face into the traditional cake. Every one of upper billing in the cast wears fine clothes and looks well in them. Miss Goddard especially although she is supposed to be a penny arcade fortune teller's assistant, not a high station. Mugging, admittedly of a conversational sort, is rampant, too, as if you need be told.

Like crystal balls everywhere, only clichés emerge from the one at the Capitol.

Your old friend Sharkey, the seal who should have a college degree, has returned with his straight-man and fish-tosser to headline the stage show. In addition to playing a tune on the belted bass, Sharkey on his educated nose, etc., Sharkey has

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Tomor. Double Feature—Mat. 2 P.M.
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